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## HER MAJESTY'S THEATRE.

The second week of representations at reduced prices, and the last of the season, came to an end on Saturday night. The opera chosen was *Lucia di Lammermoor*, with Mdme Etelka Gerster, Mdme Bauermeister, Signora Fancelli and Galassi, in the four leading characters—Lucia, Alisa, Edgardo, and Enrico; the less conspicuous parts of Raimondo and Arturo being allotted to Signora Franceschi and Rinaldini. The house was crowded to the roof. The performance on the whole was generally efficient, every one doing the best that was possible for the occasion—the benefit of Mdme Gerster. About the Hungarian lady's impersonation of the unhappy Lucy Ashton we have previously spoken in terms of high praise, and now, as was natural enough, she exerted herself to the utmost, not only affording us no reason to modify the good impression first created, but, on the contrary, doing more than enough to confirm it. So carefully considered and thoroughly well wrought out a conception—a conception entirely her own, be it understood—merits all praise. It was appreciated throughout, and the applause was in proportion to its deserts. The *cavatina* "Regnava nel silenzio," with the familiar *cabaletta*, "Quando rapita," and the farewell duet with Edgardo at the end of the first act, in which Mdme Gerster was ably supported by Signor Fancelli, produced their accustomed effect. Not less remarkable was the scene of the contract (the opening of the second act, containing the duet with Enrico, being omitted), where the unanticipated apparition of Edgardo disturbs and frustrates the pleasant family arrangements for the union of poor Lucia with Arturo (the Arthur Bucklaw of Walter Scott). In this Mdme Gerster's demeanour and acting were earnest and impressive in the extreme, and no little was due to her for the encore obtained by the celebrated concerted piece, "Chi mi frena in tal momento," the prominent feature in one of Donizetti's most striking and admirably constructed finales. Of course, the scene of the madness of Lucia was the crowning point of the whole; and here, while exception might be taken to a certain *staccato* accompaniment for the voice while one of the early melodies in the opera—"Verrano a te sull'aure"—is being played in the orchestra, and to the prolonged shake in the *cadenza* improvised for the otherwise most expressively delivered *cabaletta*, "Spargi d'amaro pianto," was a brilliant success—as was testified by the unanimous applause that ensued. Mdme Gerster was thrice enthusiastically called back at the end, and bouquets came from all directions.

After *Lucia* the second act of *Dinorah* was performed, in which Mdme Tremelli, who has one of the finest contralto voices in our remembrance, gave the air (with chorus) of the "Capraio," which Meyerbeer, in 1859, composed expressly for the late Mdme Nantier Didiée with so much spirit and such luscious vocal tones, that the audience was evidently charmed, and a repetition of the final movement could not be declined. There is a store of promise for this young singer, which it depends upon herself alone to make the best of. Such a voice as hers, since the incomparable Alboni was at her zenith, has probably not been heard. Mdme Tremelli has much to learn, however, as a vocalist; let us hope that it may come with time and assiduous study. Our own belief is that it assuredly will, inasmuch as Mdme Tremelli has made decided progress since we first had the pleasure of hearing her. Rare voices deserve rare cultivation; for what is an exceptional natural gift unless it be exceptionally cared for? There can be little doubt that if a first-class Stradivarius had been placed in the hands of Joseph Joachim when a boy, it would have given double zest to his enthusiasm for study; and such an organ of utterance as that possessed by Mdme Tremelli is nothing less than a Stradivarius beyond price. In the following scene of *Dinorah* Mdme Gerster gave the "Shadow Song," as it is called; and this was another signal for unanimous and reiterated applause. At the end Mdme Gerster appeared three times before the curtain. The National Anthem followed, the solo verses being delivered with genuine British emphasis by the Austro-Hungarian *prima donna*, the whole audience rising, as according to custom. Then there were more calls for Mdme Gerster; and lastly, in succession, for Sir Michael Costa and Mr Mapleson, both of whom came forward.

The other operas during the week were *Faust* and *La Sonnambula*, in both of which Mdme Gerster appeared; two performances of *Carmen*, with Miss Minnie Hauk as the heroine—at the last of

which the Prince and Princess of Wales, the Duke of Connaught, and some of the younger members of the Royal family appeared by no means the least pleased among a crowded audience; and *Le Nozze di Figaro*, with the same cast as before, excepting only that Mdme Pappenheim took the place of Mdme Caroline Salla as the Countess Almaviva, acquitting herself remarkably well, the fine air, "Dove sono," especially suiting her voice, while her dramatic conception of the character was of that characteristically reserved and sedate German type to which the late Mdme Tietjens, so deeply versed in the operatic traditions of her own country, has accustomed us.

Mr Mapleson's season, which began on the 20th April, has thus, including extra series of performances, lasted in all fourteen weeks—which, by the way, shows that our Italian Opera term is becoming briefer and briefer. Nevertheless, during this short period, under the vigilant direction of Sir Michael Costa, no fewer than nineteen operas have been produced—three by Mozart, three by Meyerbeer, three by Verdi, two by Bellini, and one each by Beethoven, Rossini, Gounod, Marchetti, Georges Bizet, Flotow, Donizetti, and Balfe—all with more or less success, and for the most part (*Carmen* deserving particular attention) well placed upon the stage. Two of the operas named in the prospectus—*La Forza del Destino*, as remodelled by Signor Verdi, its composer, and *Mirella*, also remodelled by its composer, M. Gounod—were not forthcoming; and, indeed, few amateurs, in the circumstances, confidently expected them. Enough, however, was done without them; and the production of *Carmen* alone would have sufficed to make the season of 1878 memorable. Although brought out so late, this singularly characteristic and original work was given no less than nine times, and, had the extra performances been prolonged, might have been given to crowded houses as many times more. Since Gounod's *Faust* no new opera has created so marked an impression as this last effort of the gifted French musician—too early snatched away. Its production, in fact, was the event of the year. How much of this is due to the exceptional merits of the work, how much to the thoroughly efficient cast, and how much to the unique assumption of the gipsy heroine by Miss Minnie Hauk, we leave amateurs to decide; but, in any case, that *Carmen* played the part we have said, and created a sensation of late unknown to the operatic world, is not to be denied. Among the new singers brought forward by Mr Mapleson, with the exception of Miss Hauk, Mdme Tremelli, and Mdme Pappenheim, who appeared in the *Huguenots*, *Fidelio*, and *Il Trovatore*, with equal success, there is nothing to say. One or two of them, including Mdme Stella Faustina, whom people talked of as "an Adelina Patti en herbe," put in no appearance. Signor Marini, the Spanish tenor, only sang two or three times, and the universally popular Trebelli came somewhat late in the season. M. Thierry, however, who had already won attention as a quaint actor of the old school, renewed the good impression created from the first. Most of the other old favourites have been heard again, and all were as welcome as before, Mdmes Bauermeister and Lablache being, as usual, distinguished for their general usefulness and versatility. The chorus has left little to desire; the orchestra, under Sir Michael Costa, nothing. It is worthy of remark that, during the absence of M. Lasserre, our excellent English player, Mr Horatio Chipp, took the place of chief violoncello, behind the conductor's desk, and in the performance of *Le Nozze di Figaro* showed his thorough acquaintance with the art of accompanying *recitativo parlante*, in conjunction with Mr White, our no less excellent double bass. All connoisseurs know that this facility is of essential value, and must, therefore, entertain the higher consideration for an orchestra composed of members ready and able to undertake any task the conductor may impose at an emergency. Sir Michael Costa has many such, knowing, as he does, how to select his agents. An autumn series of performances in English is, we understand, to commence at Her Majesty's Theatre next October.

ORLEANS.—M. Cavallé-Coll has been commissioned by the Minister of Fine Arts, in accord with M. Dupansloup, to re-build the large organ of the Cathedral.

LEIPZIG.—Herr Raimund Härtel, senior partner in the firm of Breitkopf & Härtel, who celebrated, a few years since, his fiftieth anniversary as a printer, celebrated, on the 19th July, a similar jubilee as a music publisher.



## DR EDWARD HANSLICK.

(From "Dwight's Boston Journal of Music.")

Our readers doubtless will be pleased to know something of the career of the very able and very independent musical critic and feuilletonist of the *Neue Freie Presse* of Vienna, from whom we translate to-day an interesting article about Schumann's music to Goethe's *Faust*, in addition to many articles before on various subjects, particularly Wagner's "Nibelungen Trilogy," of which he has shown himself one of the most trenchant and unanswerable critics. The New York *Musik-Zeitung* gives the brief biographical notice with a portrait (much resembling our good friend Kreissmann), but with nothing to show whether the article is original, or copied from some German paper, without mentioning the source, which seems to be the usual practice of the *Zeitung*. From this we translate:—

"The gifted and distinguished critic, Dr Edward Hanslick, was born at Prague on the 11th September, 1825. As the son of a learned man, the bibliographer Josef Hanslick, he received a careful, comprehensive education, and devoted himself, after the completion of his gymnasia and philosophical studies, to Jurisprudence. Taking his degree of Doctor of Laws in 1849, he entered at once into the State service, and finally, after a series of years, he was appointed Ministerial-Conceptist in the old Austrian State Ministry—a position which he only recently exchanged for a Professorship at the University. But alongside of these professional studies Hanslick, even while a boy, manifested great love and zeal for music; and afterwards he studied in Prague the general theory, as well as the higher pianoforte-playing with C. Tomaschek, who was highly valued as a music teacher. On his removal to Vienna (1846-7) it was decided that music, and particularly musical criticism, should be his peculiar calling and true task of life. Musical criticism at that time in Vienna was in a rather neglected condition. To be sure, there was in Vienna a sheet devoted to a speciality to music, the *Musik-Zeitung* founded by Dr A. Schmidt in 1841, which some years later brought out some very talented and valuable contributions from the pen of Dr Becher. But when this mainstay of the *Musik-Zeitung* turned away from art criticism to devote himself entirely to politics, and in these efforts came at last to a tragical end (on the 23rd November, 1848, he was condemned and shot for participation in the Viennese October revolution), it was virtually all over with the *Wiener Musik-Zeitung*. Its tone was always decent and well-disposed, even to colourless good-nature; moreover, in the more modern phases of culture, and controversy even, if it came to that, it could not be relied upon to take a firm party stand. In the midst of this period of shallowness with regard to all deeper views of music, the young Hanslick stepped forth as a true reformer.

"As formerly (1834) Robert Schumann in Leipzig by his fantastically exciting essays appeared as the apostle of a new, poetic era in music, declaring war for life and death against mechanical routine in musical art, as well as against the illegitimate dominion of the virtuosos, so, from ten to twenty years later, Hanslick's criticism wrought with its incisive sharpness, its inexorable logic. Dr Hanslick published his first articles in L. A. Frankl's *Sonntagsblätter*, while at the same time he was active for the Austrian *Literaturblätter* and for Dr Schmidt's *Musik-Zeitung*. At the end of 1848 he finally acquired an extremely influential and fixed position as musical reporter in the *Wiener Zeitung*, which he exchanged in 1855 for that in the *Presse*, and again in 1864 for a corresponding place in the newly founded journal, the *Neue Freie Presse*. By his feuilletons in the above named journals, fascinating even to the unmusical by their blooming diction, Hanslick for many a long year exercised an almost unlimited control over musical criticism, and over the art views of the public; and that he used his almost omnipotent position mainly for the furtherance of a systematic culture of truly earnest music, such as the Oratorio, the Symphony and Chamber Music, as well as in the advocacy of masters not generally recognized (like Schumann, Brahms, &c.), must be counted to his credit in the history of Art as an enduring service.

"In the year 1854 Hanslick came out with the sensational and epoch-making pamphlet *On the Beautiful in Music*, a real controversial piece of writing, which like a flash of lightning pierced the mists which had gathered around the scientific treatment of musical aesthetics, without, however, fully scattering them. One may agree with this monograph or not, as a hearty, intellectually grounded, powerful word for the time, the writing has everywhere exerted an exciting and a fruitful influence, and even now the interest in it is undiminished, as the recent appearance of the fourth edition proves. This little book was followed by the more comprehensive works:

*History of Concert matters in Vienna* (based on careful study of sources), then, as if in illustration of the last, sketches *From the Concert Hall*, collected in a stately volume (1869); again, in 1875, a series of his feuilletons which appeared in the *Neue Freie Presse*, the *Rodenberg'schen Salon*, and other journals—essentially completed—and collected into an interesting book, *The Modern Opera*.

"In 1856 Hanslick qualified himself for the position of private instructor in the 'Aesthetics and History of Music' at the Vienna University; in 1861 he was there appointed as extraordinary, and in 1870 as ordinary professor in those departments; and so for the first time, through Hanslick, has the higher scientific treatment of music become a live fact in a German University. In the years 1859-63 Hanslick gave each year a course of public lectures for gentlemen and ladies on the History of Music. In these, as well as in his University courses, Hanslick was the first to carry through consistently the method of illustrating the lectures by the performance of practical examples (at the piano or through singers); a remarkable step of progress compared to the dry theoretic teaching formerly in vogue. In the winter of 1860 Hanslick was made artistic adviser at the Court Opera Theatre; but this position he soon resigned on account of differences with the director, Salvi, 'not feeling himself able to work with him for the interests of true art.' In 1867 he was called to serve as juror for the musical department of the World's Exposition at Paris, and in 1873 at Vienna. His activity in the circle of the jury in 1873 was distinguished by the Emperor through the Order of the 'Iron Crown,' after he had already—in 1868—received the knightly cross of the Franz Josef's order. He also acts as juror at this year's Paris Exposition. In 1876 he was appointed member of the Government Council. In the same year he married the amiable young singer, Sofie Wohlmoth (prize-crowned pupil of the Vienna Conservatory). His earlier marriage (1871) had lasted only a few months owing to an incurable disease of the lungs on the part of the wife.

"Hanslick's pronounced party attitude as an eminently conservative critic, and especially as a most decided opponent of the 'New German School' and of Richard Wagner's 'Music Drama,' has been gradually developing itself of late years, and growing to an ever sharper point. He had begun his critical career with enthusiastic pleas for Berlioz and even for Wagner's *Tannhäuser*; but after *Lohengrin*, in 1868, he renounced the musical dramatist for ever.

"At bottom it is the ever undecided conflict between the beautiful and the true, the form and the expression in art, that manifests itself in the downright antagonism of Hanslick and Wagner. Hanslick's spirited onslaughts upon the 'Music of the Future,'—unlike those of many of his critical colleagues, always clothed in the most decent form,—confessing freely that this new music has become a power of the present day,—have unquestionably contributed very much to the elucidation of the question, inasmuch as they have richly furnished the disciples with opportunities for sharp defence of what has been so sharply attacked; and an artistic principle surely cannot be tested by the blind homage paid to it, but only through the fiery trial of opinions for and against."

## BESIDE THE BROOK.\*

Our village queen, little Maggie,	Beware, beware, little Maggie,
Comes tripping so fresh and sweet;	Your true love is not here;
If the wild flowers droop,	But the proud earl's son,
'Tis because they stoop	With his dogs and gun,
To kiss her rosy feet.	Is roaming very near.
Of all our hills and valleys	As you loiter in the sunshine,
She knows each path and nook,	He reads you like a book;
And she'll bound along,	He knows the cause
With a careless song,	That makes you pause
Across the brook, across the brook.	Beside the brook, beside the brook.
Why are you waiting, Maggie?	Up and away, little Maggie,
What does your course delay?	Trust to your mountain feet;
Have you grown afraid,	Your noble friend
My mountain maid?	Does not intend
Are the stones less safe to-day?	To follow a step so fleet.
Are you pausing there for some one?	Then when your bonnie laddie
Did you promise you would look	Once more in your eyes doth look,
For that bonnie lad	From you old hall
Your smile makes glad,	No shade will fall
Beside the brook, beside the brook?	Beside the brook, beside the brook.

\* Copyright.

RE HENRY.

The receipts of the two concerts at the Teatro Dal Verme, Milan, by the orchestra of the Scala, amounted to 12,000 francs.

## KUNDRY

in R. Wagner's Stage-Consecrative-Festival-Play.

By J. H. LÖFFLER.\*

(Continued from page 486.)

We have hitherto sought to demonstrate the mythic origin of Wagner's Kundry directly from his Stage-Consecrative-Festival-Play. The demonstration may now be continued indirectly from the treatment of the same legendary subject by Wolfram von Eschenbach. The principal characters in that writer's epic of *Parzival* can all be traced to the German myth. Though, too, the other personages are a mixture of oriental and French elements, German mythical traits are constantly cropping up among them.†

Parzival is a Christianised repetition of Siegfried—the day or sun god anthropomorphosed: youthful life in the solitude of the woods, an innocently responsible being (simpleton), a mission of redemption—all this re-appears in him.

*Klingsor* (Klinschor) is called in Gaelic legendary lore *Gwyddao*; he is the British *Gwydion*, the Longobardian *Gwodon*, the Gallic *Gōdan*, the Frankish *Wōdan*, the raging or Wild Huntsman—the representative of heathenism as a dark contrast to Christianity.

The mythic relations in the case of *Kondrie la Sorzier* have been shown in what proceeds to apply to Wagner's Kundry. There now remains for us the task of testing by the myths Wolfram's female characters, *Herzeleide*, *Jeschute*, *Sigune*, *Kunneware*, *Kondwiramur*, and *Orgeluse*: the consideration of the former personages will cast considerable light on *Parzival*, while that of the latter will perform the same office for *Klingsor* as well as *Amfortas* and *Gawan*.

1. The sorrowing *Herzeleide* (Parzival's mother) whose newly-married husband (Gamuret) set out for the war in Asia where he met his death, utters the lament: *O weh! wo ist mein Herzenstrut?* and suggests a whole series of myths. Hackelberend (the Wild Huntsman: Wotan), who dreams he is struggling with a terrible wild boar, to which he succumbs, and the next morning really meets his death from the animal's fang, is no other than *Wotan* (Odin, Wuot, Odhr) for whom *Freyja* weeps golden tears. This myth resembles that of Venus and Adonis, that of the Egyptian Osiris, who fell before Typhon in the shape of a wild boar, the Phrygian myth of Attys, and the Greek myth of the gigantic Orion, whom Artemis loved, whom she mourned after his death, and whom she placed among the stars. Eos, too, as well as Artemis, is named as Orion's mistress, and it is related of her that every morning, before commencing her daily course, she shed for him tears of regret, which sparkled like diamonds. The dream connected with these myths is found in *Herzeleide's* case also, only shifted from the lover to his beloved.

\* From *Bayreuther Blätter*.

† The reader who is inexperienced in the consideration of myths must not allow himself to be led astray by the idea that we have to do here, as in the exact sciences, merely with demonstrated casualities and actualities, or, since this is not the case, that the whole investigation is worthless. Its value lies in the thorough stimulus given to German nature and to fancy, which latter can thus be reconducted to the sphere of the primitive creations of the German folk-mind, a sphere unfortunately become so unfamiliar to it, and thus even at the present day may learn to have a presentiment of the rich stores of effective primitive notions, such as still surrounded the writer of *Parzival* during his great work. In his case the primitive mythical ideas invariably made themselves once more felt. The poet's fancy mirrors, as though closely related, the old primitive pictures of the folk-spirit. The connection with the oldest kind of originality is not yet quite broken, while the creative faculty is fertilised anew. Similarly with all the greatest of our German poets these primitive remembrances recur, though now first rendered possible by scientific research, causing the entire magic wood of the national myth-world to re-echo for us, while closely considering only a single wondrous flower of German poetry. Plunging into the bath of these marvellous strains from the home of the old folk-soul, a bath which purifies from modern un-German aims and efforts, may our own soul, dragging itself along with the weight of centuries, feel strengthened, because it is in the sphere whence the greatest and most earnest Germanity, consciously or unconsciously, derives its vivifying nourishment. The fact of our being absorbed in the world of national myths, from whatever motive it may have sprung, or how far it may be justified by strictly scientific considerations, conducts us at any rate to the roots, now too much forgotten, of our folk-soul, the noblest fruits of which are the works of our great poets, in this instance our *Parzival*-Poets, Wolfram and Wagner. H. v. W.

‡ *Alas! where is my heart's beloved?*

All these myths, however, point to the summer solstice, at the beginning of which the God of the light portion of the year is struck as *Baldur* by the dart of the blind *Hödur*, representing the gloomy season, or as *Hackelberend*, as *Adonis*, as *Osiris*, &c., bleeds to death from the wild boar's fang. If *Herzeleide* answers to the weeping *Freyja*, and *Gamuret* to the dead *Wotan* (*Hackelberend*), *Herzeleide* signifies the wintry earth which the sun-god quits at the summer solstice. With *Herzeleide*, however, the myth is continued to the winter solstice. Her son, *Parzival*, takes the place of her lost husband, as the God of light. As long as he is detained by his mother in the dark forest, the goddess of winter, or night, rules supreme, but, when he steps forth into the world from out the dark wood, then begins his reign as the God of light; the supremacy of the Goddess of night comes to an end: *Herzeleide dies* (Winter solstice).

2. The sleeping *Jeschute* (wife of *Orilus*) is awakened in her tent—while lying unguarded—by *Parzival* with a kiss and an embrace; he struggles with her for her ring and *Fürspan* (neck-ornament).—If *Parzival* is to be considered as a Christianized Siegfried, the reflection of the pagan god of light falling into Christian times, the awakening and subjection of *Jeschute* recalls the awakening of the spring, and the struggle of the youth-restoring heaven-god with the winter's sleep (*Dornröschen*, *Brünnhilde*). The Silesian poet *Logau* sang of *May* in the 17th century:

Dieser Monat ist ein Kuss,  
Den der Himmel gibt der Erde.\*

3. The sorrowing *Sigune* (*Parzival's* aunt), schreit vor Jammer manchen Schrei, in ihres *Herzleides* Drang reißt die braunen Zöpfe lang sie jammernd aus der Haut.† Thus does *Parzival* find her at the house of her husband, *Schionatulander*, who has been slain by *Orilus*. In *Parzival*, 249, Wolfram, when speaking of *Sigune*, tells us farther: *Vor ihm auf einer Linde sass ein Weib, die Treu gebracht in Noth. Gebalsamt lag ein Ritter todt* (*Schionatulander*) *ihr zwischen beiden Armen*—and that she inveighs against and curses *Parzival*, because in the *Gralsburg* he has omitted to put the question on which the cure of *Amfortas* depended, which inveighing and cursing we find repeated by *Kondrie la Sorzier* (Wolfram, 316). Lastly, *Parzival* finds *Sigune* in a hair-shirt, and inhabiting a cell over the grave of her beloved (Wolfram, 435). The very name of *Sigune* points to German myths. That it resembles the name of *Sigyn*, *Loki's* wife, is at once apparent, and that goddess, too, displays for *Loki* fidelity not less touching than *Sigune's* for *Schionatulander*. The Gods have secured *Loki*, the reader must know, by his entrails, which become iron, to three rocks, and he has to lie in this condition till the Twilight of the Gods, with the venomous worm over him and the poison from it dropping on his face. *Und Sigyn sein Weib steht neben ihm und hält ein Becken unter die Gifftropfen, und wenn die Schale voll ist, geht sie und gießt das Gift aus.*‡ Moreover we perceive in the picture of *Sigune*, sitting with the body at the foot of the tree, a repetition of the *Walkyres* and of *Herodias* seated on oaks and hazel-trees. The linden is sacred to *Frau Holle*.

4. The serious *Kunneware*, who is sister of *Orilus*, and will not laugh till she has picked out the knight of the greatest renown, *laughs*, and *Antanor*, who would not speak till she laughed, breaks silence; both are chastised by *Kei*. It is *Parzival's* absurd behaviour (in the fool's clothes his mother has put on him) and his beauty which cause *Kunneware* to laugh. This laughter is mythic and legendary. The *Asen*|| had killed the giant *Thiassi*, and his daughter, *Kadi*, demanded compensation for the act. Being told she might select one of them as a husband, she stipulated that he must induce her to laugh. With his absurd tricks, *Loki* compelled her to do so; he, the god signifying fire, and the south wind; and she, the goddess of winter. This myth, then, teaches us once more to regard *Parzival* in his relations to the laughing *Kunneware*, as the sun hero, the subduer of winter, and the

\* "This month is a kiss which Heaven gives to Earth."

† "Utters for grief many a cry, and, under the pressure of her heart-felt woe, plucks lamenting her long brown tresses from out her skin."

‡ "Before him at the foot of a linden-tree sat a woman, whom faithfulness had brought to grief. Embalmed lay a dead knight in her arms."

§ "And *Sigyn*, his wife, stands near him, holding a basin under the drops; when it is full, she goes away and empties it."

|| *Asen*, as, also, "Asinnen," in the previous instalment of this article, signifies "gods."—J. V. B.

awakener of spring. Wagner's Kundry must laugh, and is compelled by Parzival to weep (the wintry ice of the laughing curse melts), as we have already seen.\*

The *chastisement*, also, of Kunneware by Kei is found in the saga.—“The church calendar has on the 4th–5th January the holy virgin *Faraldis* or *Farildis*, of the royal house of the Merovingians at Ghent in Belgium, a daughter of Theodoric (died 613). Theodoric, though she declared that she wished to remain a virgin, selected as a husband for her, out of her royal wooers, a noble named Guido. Every night she rises at twelve o'clock or at cock-crow, and for thirty years goes alone, or accompanied by only a few, to the cathedral. Guido, imputing this to an adulterous connection, *ill-treats her with blows*, which she at first receives patiently, but at last prays God to visit her tormentor with severe punishment. Guido, *while hunting*, has so bad a fall with his horse, that he is ill for a year, and with difficulty escapes death. Amid the tears of the entire country *Faraldis's eyes alone remain dry*.† On his recovery, he again endeavours to accomplish his ends by violence, and, in consequence of her continuous refusal, again beats her every day, till he dies of articular disease. She is left a widow, and takes home with her wild field birds, which no one is allowed to harm. A serving-man having cooked and eaten one, she has the bones and feathers fetched, restores the bird to life, and sends it with the rest into the meadows. She died aged ninety, and her relics are preserved in the cathedral at Ghent, where her portrait was to be seen with a *trappans* in her hand or at her feet.” (Otto Henne-Am Rhyn, the German Folk-Saga, p. 425.) It is remarkable how many of the mythic threads connected with our subject are here woven into one saga. The origin of the latter is unmistakably the persecution of Freyja—subsequently Frau Holle (*Faraldis*, Herodias, Gundryggia, Kondrie la Sorzier, Kundry) by Wuotan-Hackelberend, the Wild Huntsman (Klingsor). We find in it Herodias's nocturnal life which is related to the cock-crow, the *ill-treatment* of Wolfram's *Kunneware*, the (wild) Huntsman, the *tearless* (laughing) Kundry, the close connection with the wild birds (of the fields or of the woods)—whose song, by the way, is a component part of spring—just as in the youthful life of Wolfram's Parzival, and even the goose as attribute, here of Faraldis and in Wolfram's epic of Parzival. The episode of the wild birds is, it is true, in this saga on the wrong side; in Wolfram's epic these companions of the spring are, as they should be, with Parzival.—

(To be continued.)

#### VIENNA.

(Correspondence.)

The front of the Musikverein building has been ornamented with a series of statues of celebrated composers. Over each niche containing a statue the name of the composer figures in gold letters. The statues, in Breitenbrunner stone, from the chisel of Herr Pilz, are ranged in the following order on either side of the grand entrance; to the left, Schumann, Mendelssohn, Weber, Bach, Handel; to the right, Beethoven, Mozart, Haydn, Gluck. Some time since, Mozart's Monument was stript of the bronze medallions and other art-objects of value. The Common Council resolved to restore it and place it in thorough repair, but fears were entertained that they would experience some difficulty as far as regarded the portrait-medallion of the composer. These fears have been dissipated by the discovery at a broker's shop, where it had been sold by the thieves, of the medallion in question.

\* The “Laughing-curse,” *Fluchlachen* or *Lachfluch*, occurs, also, in the following saga. Sun and Moon are wife and husband. On the bridal night the Moon behaved somewhat too coldly, and was more inclined to sleep than display tenderness, so the Sun proposed as a bet that whoever woke first should alone shine by day. The Moon agreed, laughingly, but the Sun woke first, cried out, aroused the Moon and declared that thenceforth she would never spend a night with him, clinching the declaration by an oath. His laughing has remained (Schönwerth). The reader must bear in mind that in German the Sun, *die Sonne*, is feminine, and the Moon, *der Mond*, masculine.—J. V. B.

† Who will fail to think here of *Thök* (darkness) in the *Baldur myth*, whose eye remained dry, when all things were moved to bewep the god of light out of *Hel's* power?

#### MUSIC AT BOULOGNE-SUR-MER.

(From a Correspondent.)

We have made better acquaintance with the new company at the Theatre since I wrote of their *début* in *Faust*. Their talents have been put to the test and appreciated, in *Mignon*, *Les Mousquetaires de la Reine*, *Le Barbier*, *Si j'étais Roi*, *Le Songe d'une Nuit d'été*, *La Dame Blanche* and *Guillaume Tell*. Mlle Jouanny, of whom I have before spoken, as very quiet in her acting and not exhibiting more than average vocal powers, has improved. She possesses a really good voice, but as yet is deficient in dramatic power. M<sup>me</sup> Chauveau as *Mignon*—*Simiane* (*Les Mousquetaires*), *Zélide* (*Si j'étais Roi*), Miss Olivia (*Songe d'une Nuit d'été*), Jenny (*Dame Blanche*), and Jemmy (*Guillaume Tell*), has fully sustained the opinion entertained of her from the beginning. M. Pellin, the tenor (*Faust*), has gained more confidence, and has sung with well merited applause as *Wilhelm* in *Mignon*, and other parts. M. Goscan has also made progress, though his voice still wants cultivation. M. Delbecchi, an excellent baritone, has won general favour. A young tenor from Lyons, M. Guille, sang for the first time at the Salle Monsigny as *Arnold* in *Guillaume Tell*. He is to play *Eleazar*, in *La Juive* to-morrow with a new singer, M<sup>lle</sup> Raff, as the Jewess. I must not forget to mention M. Jourdan, the Walter, a bass, no stranger here, having sung two years ago. Compelled by ill health to go to the South and give up his engagements for a year, he has now returned, fortified in body and—well, the soul of his voice.

*Carmen* is in rehearsal, with M<sup>me</sup> Chauveau as the heroine. The band of the 8th Regiment of the line, one battalion of which is quartered always here, came over from St Omer on Sunday and gave a concert at the Jardin des Tintilleries. French military bands are not what they were some fifteen years ago, for now-a-days they are made up from the ranks of men who seldom serve more than four years, whereas formerly they were all musicians, and musicians only.

The Regatta is fixed for next week—the races for 20th and 21st. Season generally dull—not many visitors, and the few that we have hiding their heads under the “sad sea waves.” X. T. R.

July 17.

#### AN EVENING AT CHARLES OBERTHÜR'S.

On Tuesday a “select few” met at the house of the eminent harpist for a musical diversion, and the evening was passed in listening to and taking part in trios by Oberthür, written for harp, violin, and cello, and other music, instrumental and vocal. All London is not yet at the sea-side; and of those who are here, there are some who have thoughts not wholly engrossed by the brilliant policy of the new Knights of the Garter and the Gladstonian denunciations of that “insane” procedure. Among the pieces performed by Mr Oberthür and friends, special reference should be made to the harpist's own arrangement of themes from *The Huguenots* for harp and pianoforte, the latter instrument being entrusted to the delicate and unfailing fingers of Mr W. H. Holmes, which have in no sense lost their cunning, but are as nimble and agile as they ever were. The trios were played on the same instruments, the first by the same gentlemen, the last by the composer and Herr Sjöden, who, though a harpist by nature, undertook the pianoforte part. We give preference to the former of these trios as more replete with interest—interest accumulating step by step. This had already been heard at a concert but recently given by the composer in St James's Hall, when the violin and violoncello parts were sustained by Herr Ludwig and M. Albert. Mr Holmes delighted Mr Oberthür's friends and listeners with his own new piece, *The Initials*, which he played in perfection. The *scherzo*, by general desire, was repeated. The Christian names of the Principal of the Royal Academy of Music furnish the initials G. A.; and the affectionate regard with which the composer of *The Initials* views his friend, George Alexander Macfarren, suggested the introduction of these “G. A.” at the outset. Her Sjöden gave with much effect a concerto by Handel, which, though included among the organ concertos, was written for another instrument. Miss Catherine Penna sang *Lieder* by Schumann and Oberthür, besides her own charming ballad, “Regard,” her fresh voice and cultivated style charming the audience. Mr Frederic Penna set all longing for an Alpine tour by the genial way in which he gave his own “Rover”—one of the best baritone songs heard for some time. ZULEIKA.



## ROYAL ACADEMY OF MUSIC.

(From the "Times," July 29.)

On Saturday afternoon Mdle Albani presented the prizes to the successful students of this institution, at the Academy, Tenterden Street, Hanover Square. Among those present were Sir Thomas T. Bernard, Signori Fiori and Goldberg, Messrs H. Leslie, J. Thomas, H. C. Banister, J. Lamborn Cock, P. Sainton, Carl Rosa, and H. Weist Hill. The proceedings commenced with the performance of a select programme of vocal and instrumental music by the students, under the direction of Mr Walter Macfarren. Professor Macfarren, the Principal, stated that in 1868 there were between sixty and seventy pupils; now they numbered about six times as many. These pupils came from all parts of Great Britain and Ireland, and some of them from British America, the French colonies, and other remote parts of the world. The prizes were awarded as follows:—The Lucas silver medal, Mr R. Harvey Löhr; the Parepa-Rosa gold medal, Miss E. Orridge; the Sterndale Bennett prize (10 guineas), Miss Jessie Percivall; second prize, the gift of Mr W. Dorrell (5 guineas), Miss W. Shapley; the Llewellyn Thomas gold medal, Miss Leonora Braham; the Christine Nilsson prizes (purses of 20 and 10 guineas), Miss A. Butterworth and Miss E. Orridge; the Heathcote Long prize (purse of 10 guineas), Mr P. Saunders; the Kelsall Prize (the last but one of five violins bequeathed in 1857 by the late Mr C. Kelsall), Mr F. Arnold. In the Ladies' Department, besides the foregoing, eight certificates, six silver medals, five high commendations, and thirteen bronze medals were awarded. The following also received scholarships:—Miss M. McKenzie (Parepa-Rosa), Mr E. Ford (Sir John Goss), Miss B. Davenport (Lady Goldsmid), Mr W. Sutton and Mr C. T. E. Catchpole (Professor's), Mr P. Stranders (Balfe), Mr W. Sewell (Novello), and Miss A. Heathcote (Thalberg). The distribution over, a cordial vote of thanks was accorded to Mdle Albani, and Mr Gye, on her behalf, said that it had afforded her great pleasure to be present, and that she had been deeply interested in all she had seen and heard. Mdle Albani then retired amid enthusiastic applause, and the proceedings terminated with the singing of the National Anthem.

## ST GEORGE'S HALL.

The annual concert and distribution of medals to the successful competitors at the recent examinations in the London Academy of Music, was made additionally interesting by the presence of Mdle Emma Albani, who kindly consented to present the awards. The gifted *prima donna* met with an enthusiastic reception on entering St George's Hall, which was filled in every part by the professors and students of the Academy, with their friends. After the concert, which was ably sustained by Misses Webster, Fusselle, Dicksee, Marchant, and Maclean (vocalists); Misses Chaplin, Russell, Holman, Okey, and Louis (pianists); Mr C. Trew, Mr Cortie, and Mr Stailles, the Principal, Dr. Wyld, addressed a few words to the audience, expressing the increased gratification of the prize winners on receiving their medals from so distinguished an artist as Mdle Albani. Those students who are best known in the Academy obtained much applause on approaching to receive their awards, and amongst them we may mention Miss E. Webster, Miss Marchant, and Miss Leo (vocalists); Miss Chaplin, Miss Louis, and Miss Okey (pianists); Miss Perkins and Mr C. Cortie (violinists); and Mr Bromell (harmonist). At the conclusion of the ceremony Mdle Albani presented the medal of the "Society for the Encouragement of the Fine Arts" to Mr George Gear, amid prolonged applause. The evening concluded with a performance of Suppé's operetta, *The Beautiful Galatea*, well sung and acted by Miss E. Webster (Galatea), Miss Rosa Leo (Ganymede), Mr Randall (Midas), and Mr F. Thomas (Pygmalion), given under the direction of Signor Gustave Garcia. The free scholarships have been won by Misses Ward and Greenhop (pianists); Master Pearsall (violinist); Mr Edwyn Frith, Misses Carreros and M. Turner (vocalists).

HAMBURG.—On the 25th September, the Philharmonic Society celebrates its fiftieth anniversary, and in honour of the occasion will establish a musical journal, the editorship of which has been offered to Professor Dorn, who is, however, unable to accept it.

## Carmen.

(From our Bayreuth Madman.)



A wild flower garden of luxuriant growth—pretty, sometimes beautiful, gracefully bending flowers—sometimes weeds—but always pretty—wants trimming, rooting up, watering, setting in order. Later on there can be no question, Georges Bizet would have been his own gardener. Died aged 37. He should have died hereafter, with at least another *Carmen*, or two, or three, or four, to keep his memory green. He would have been a very excellent gardener. He might even have kept and trimmed an orchard. He was garden and orchard in one. What a loss!

## MENAI BRIDGE EISTEDDFOD.



An Eisteddfod on an extensive scale is to be held at Menai Bridge, North Wales, on the 6th, 7th, 8th, and 9th of August. Several considerable musical prizes, amongst others, will be competed for, and Mr John Thomas (Pencerdd Gwalia), chief of the Welsh minstrels, is engaged as musical judge. A concert will be held on each of the four evenings, at which the most eminent Welsh and English vocalists and instrumentalists are to appear. The programmes for the first and third concerts will be miscellaneous, and the second and fourth will comprise respectively Handel's *Judas Maccabaeus* and Haydn's *Creation*, supported by the Bangor Choral Society and the Liverpool Philharmonic Orchestra. The Principality is setting a healthy example of activity, considering that music is only one of the various items of the Eisteddfod scheme.

(To the Editor of the "Musical World.")

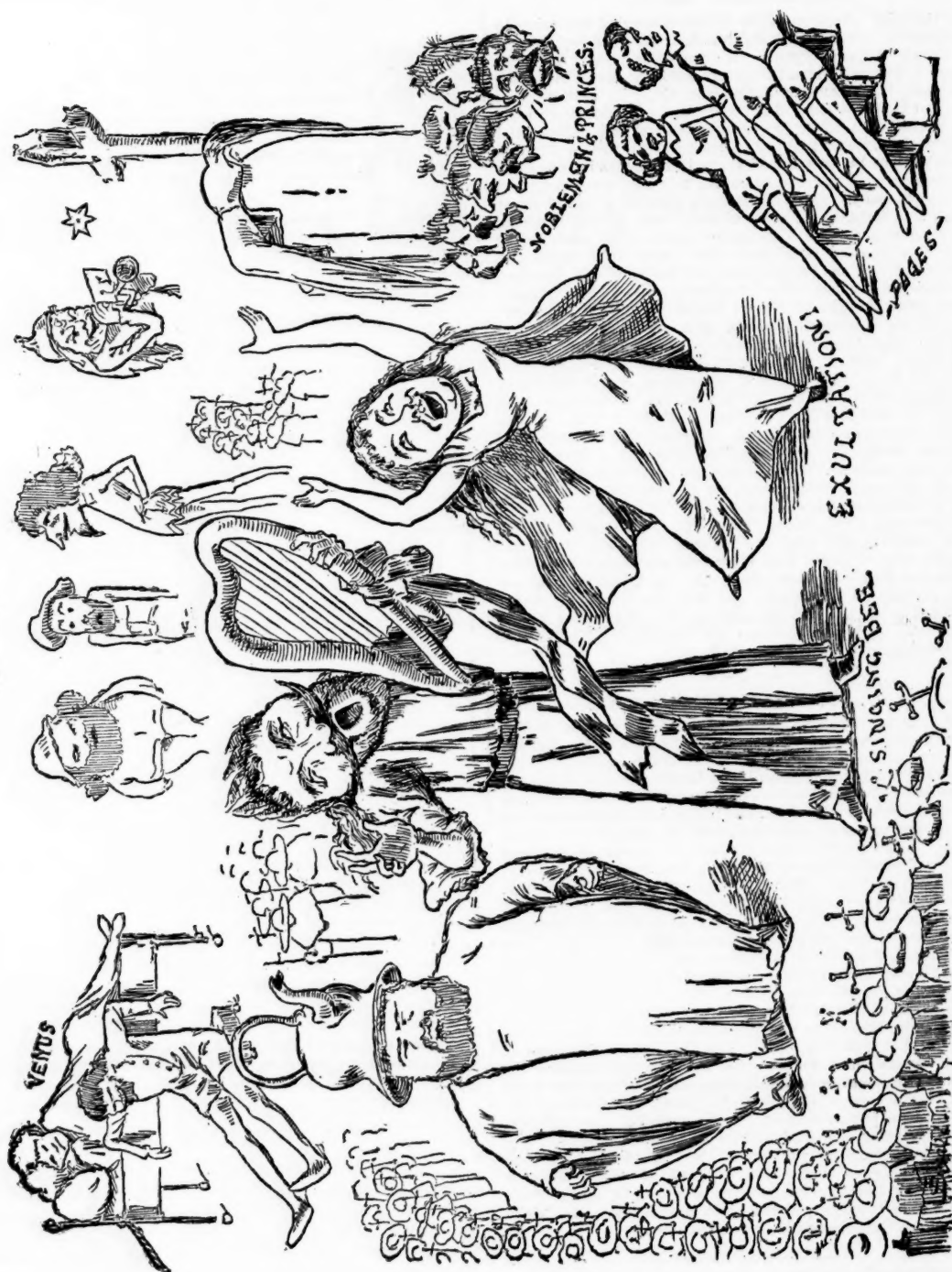
DEAR SIR,—Kindly insert these few lines in next Friday's *Musical World*, to correct a statement that was made in announcing me "Professor of Singing (by appointment) to the Princess of Wales." I have certainly had the honour of giving singing lessons to Her Royal Highness this season, but wish it to be distinctly understood that I have not been "appointed." I have the honour of being yours obediently,

MARIE LOUISE CELLINI,

20, Westbourne Park Road, W., July 27th, 1878.

# Tannhäuser.

(By desire.)



Royal Italian Opera, June, 1878.

Falsum in uno, falsum in omni.



To ADVERTISERS.—*The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*

## The Musical World.

LONDON, SATURDAY, AUGUST 3, 1878.

### DIVISIONAL COURT FOR ALL THE COMMON LAW DIVISIONS.

(Before Mr Justice MELLOR and Baron HUDDLESTON.)

EX-PARTE DAVISON—IN THE MATTER OF ARTICLES IN "TRUTH."  
(From the "Times.")

This was an application on the part of a gentleman who has for many years acted as musical critic for the *Times*, for a criminal information against the publisher of *Truth* for libellous articles in that paper, conveying very serious imputations upon him in regard to his discharge of his duties in that capacity. It appeared from the affidavits that the applicant, Mr Davison, is by profession a writer on musical subjects, and has contributed to the *Times* critical notices of operatic and musical performances, and that for more than a year articles had appeared in *Truth*, reflecting seriously upon his integrity as a critic, and imputing to him that he was in league with one who "levied black mail" upon singers or performers for favourable notices of their performances. It appeared that on the 21st of June last year a M<sup>me</sup> Gerster (of whom a highly laudatory notice had previously appeared in *Truth*) made her first appearance in England at Her Majesty's Theatre, and Mr Davison was present at the performance, and wrote a notice of it which appeared in the *Times*, and which, though pointing out some defects in her performance, was, on the whole, of a rather laudatory character, speaking of her as a singer of "more than average pretensions," and as gifted with a "voice of considerable range," and in the highest notes capable, if skilfully managed, of feats beyond the common, though it was added that she was an unequal performer. On the 5th of July appeared in *Truth* the first of the articles complained of, in which it was asserted that the *Times* critic had been very unfair to the lady, and had "damned her with faint praise," and specifically ascribing it to this cause—that one Jarrett, who was described as the principal operatic agent in London, and as the agent of M<sup>me</sup> Nilsson, and as receiving 10 per cent. on the money paid to her for her performances, had offered his services to M<sup>me</sup> Gerster, but that they had been declined; and then it was further stated that Mr Jarrett and Mr Davison, the musical critic of the *Times*, had lived for many years in the same house, and that the circumstances might lead foreign artists to suppose that the best way to ensure a favourable notice from Mr Davison was to pay Mr Jarrett 10 per cent. upon their salaries. It was, indeed, added that "Mr Davison is not a man to be influenced by monetary considerations; but friendship is friendship, and neighbours are neighbours," and "that Cæsar's wife should be above suspicion." In another article in the same month the same suggestions were repeated. That is, without actually imputing any actual dishonesty to Mr Davison, it was suggested that the circumstances were suspicious, and that "the critic of an important journal like the *Times* should be above suspicion." On the 24th of July last year another notice by Mr Davison of M<sup>me</sup> Gerster's performances was published in the *Times*, and in this also she was spoken of, in highly laudatory terms, as having "established her position." Thereupon, on the 2nd of August, there appeared another article in *Truth*, attacking Mr Davison, as the musical critic of the *Times*, and also another gentleman connected with that journal; and on the 23rd of August following there was published an article headed "Mr Davison as

a Musical Critic," speaking of him and Mr Jarrett as "hangers on" of the operatic stage, and as co-partners in lodgings, and as connected with "the gang"—that is, a gang of "hangers on" of the operatic stage—and repeating, in coarse terms, the suggestions already made, and going on to make other imputations on Mr Davison's conduct as musical critic of the *Times*; stating, for example, that he had "written down in an almost malignant spirit" a promising pianist, and that on account of certain matters which had come to the knowledge of the managers of the *Times*, "his connection with the *Times* was temporarily interrupted"—a statement which Mr Davison entirely denied. It appeared that Signor Gardini, the husband of M<sup>me</sup> Gerster, had written publicly that she had never received any offer of Mr Jarrett's services as her agent, and had never, therefore, declined them; but upon this it was stated in *Truth* that the editor was not satisfied with this "too transparently ingenuous explanation," and that he adhered to his own statement that Jarrett had proffered his services to the lady, and added that her husband had spoken of it as an attempt to levy black mail; and then the article went on again to refer to Mr Davison as virtually in partnership with Jarrett in their domestic arrangements, if not in other matters, and stating—"Davison is evidently the dupe of Jarrett, and through him the *Times* has been made the tool of Jarrett. At the same time weakness, however pardonable in itself, becomes in a critic as culpable as corruption, and I am willing to believe that Davison is more weak than corrupt." And in October last year the same suggestions were repeated, so that they were kept up throughout the season of 1877. They were renewed again during the season of the present year, and in May last "Davison, Jarrett, and Co." were spoken of as having attempted to depreciate the character of M<sup>me</sup> Gerster; and in the paper of the 13th of June last there was this paragraph:—

"I espied in a box at Covent Garden Theatre Mr Davison, the critic of the *Times*, Mr Jarrett, the agent who receives 10 per cent. on M<sup>me</sup> Christine Nilsson's engagements, and M<sup>me</sup> Christine Nilsson, who pays the 10 per cent., all seated in a box together. By-the-bye, I congratulate myself upon having last year crushed the conspiracy against M<sup>me</sup> Gerster in the bud. 'Prima Donnas' must be judged on their merits, and not on the amount of commission that they pay to Mr Jarrett, the friend and cohabitor of Mr Davison."

This was the first direct imputation of corruption to Mr Davison, the previous articles having only suggested the possibility of it, and conveying rather that he was a dupe than a co-conspirator; and on the 4th of July last there appeared a long article in which the imputation was still more directly made:—

"When M<sup>me</sup> Nilsson first came to England she absolutely declined to have anything to do with Jarrett. She was attacked by Davison in the *Times* and by others of the gang. Then she consented to pay Jarrett an enormous sum, and she was praised by Davison and others of the gang. Last year there was a deliberate attempt to crush M<sup>me</sup> Gerster, who had not taken Jarrett as her agent; but I had the pleasure to nip this conspiracy in the bud, and I do not intend to allow this sort of black-mailing to continue, for it is a disgrace to English journalism."

And it was stated that Mr Davison, in consequence of the disclosure of these things, had ceased to be the musical critic of the *Times*, and had been displaced by another person, who was named, and who, in contrast to Mr Davison, was described as "independent." Mr Davison, in support of his application for a criminal information, filed an affidavit in which he gave a distinct and explicit denial to the charges thus made against him, and contradicted the statement that he had been dismissed or displaced. He had, he said, been the *Times* critic in musical matters for thirty-two years past, and was so still. He had known Mr Jarrett (the person described in *Truth* as Garret)

for forty years, but had not been in any way connected with him in business; and as to their living together, the only truth in it was this—that many years ago his brother and Mr Jarrett took a house between them, and that for domestic reasons he (Mr Davison) had gone to live with his brother. He had never been consulted by Mr Jarrett on matters connected with his business, and had not been informed by him, as to any bargain, contract or arrangement he had made with M<sup>me</sup> Nilsson or any other artist. He had never had any pecuniary dealings or transactions with him of any kind whatever; nor had he ever received any money from him, or derived any profit, benefit, or emolument, pecuniary or otherwise, direct or indirect, from any payment which he might have received from M<sup>me</sup> Nilsson or anyone else; and his being employed, or not, by particular artists did not in any way affect him or his criticism in the *Times* or elsewhere. He knew nothing about M<sup>me</sup> Nilsson having declined Mr Jarrett's services; and it was false that she had ever been attacked by the applicant, and, on the contrary, he set out his criticism upon her first appearance, which was highly laudatory. He was not personally acquainted with M<sup>me</sup> Nilsson until after the close of the opera season in which she first appeared, and he was then introduced to her by Sir Michael Costa. It was false that he had attempted to crush, or was a party to any attempt or conspiracy to crush, M<sup>me</sup> Gerster for any reason, or that he had attempted to injure her in any way. It was untrue that he had levied, or attempted to levy, or was a party to any attempts at levying, blackmail or contributions from her or any other artists. It was false that he had ever written anyone "up" or written anyone "down," as was imputed to him, from personal considerations. He had never had any pecuniary or other inducement to write anything concerning any of the artists mentioned, and whatever he wrote expressed his honest conviction. It was true in 1853 charges against him were made to the late manager of the *Times*, and these charges were fully investigated—the investigation lasting 10 days or a fortnight—during which his articles were not published; but after the investigation he was told that there was no foundation whatever for the charges, and his articles were published again as before. It was untrue that he had been displaced as critic by the gentleman mentioned as having succeeded him; but who, in truth, had been only associated with him by the management of the *Times* as his assistant. Mr Jarrett also made an affidavit to the same effect so far as regarded his complicity with Mr Davison, and also entirely contradicting all the statements in *Truth* as to his own conduct with reference to M<sup>me</sup> Gerster; distinctly denying that he had ever offered his services to her, or that he received 10 per cent. on the salaries of the artists who employed him, &c. Upon these affidavits,

Mr Day, Q.C. (with whom was Mr Lumley Smith), moved for a criminal information against the publisher of *Truth*. The earlier libels, he observed, dealt only in suggestions or suspicions; but the more recent articles conveyed a distinct charge against Mr Davison that he had been engaged with Mr Jarrett, and others who were described as a "gang," in a conspiracy to levy blackmail upon artists, and to coerce them into so doing by the corrupt exercise of Mr Davison's powers as musical critic in the *Times*. That these charges were utterly false was shown by the criticisms themselves, which were highly laudatory on the whole, though properly discriminating and pointing out defects or faults, as well as merits. The articles had been published for more than a year, though it was only of late that they had conveyed a direct imputation, and the imputation they conveyed was most serious, while the persistency of the attacks showed malice. The affidavits filed conclusively showed the falsehoods of these attacks on Mr Davison, and he was, he submitted, entitled to the protection of this Court.

The learned Judges having conferred together for a short time—

Mr Justice Mellor said he did not undervalue the office or employment which the applicant filled. It was most desirable that music, like every other art or science, should be the subject of fair criticism, and according to the affidavits he had no doubt that the applicant's criticisms had been written with the utmost fairness, and without the least reference to the influences suggested. He quite felt that these articles were libellous, and conveyed indeed a very serious libel on the applicant, Mr Davison. But then there was an application for the extraordinary jurisdiction of the Court—for its summary interference, and that, too, at a time when the application could not be heard and disposed of before November, after the "season" had closed and come to an end; so that it could not have any present effect. The libel was one which might well warrant an indictment or an action, but it did not follow that it was the fit subject of a criminal information. That was an exercise of the extraordinary jurisdiction of the Court, which as a general rule was reserved for cases of libel upon persons in an official or judicial position, and filling some office or post which made it for the public interest necessary that such jurisdiction should be exercised for the refutation of the libellous charges made. That was not so in the present case, for though the applicant filled a highly useful office or employment, it was not of a public nature, nor did he occupy any public office which required the prompt and summary interposition of the Court for his protection. The affidavits he had filed were sufficient to dispel the imputation that he had ever written articles from the motives suggested. But to grant a criminal information in such a case would be to go beyond what had ever been done in the exercise of this jurisdiction. And, therefore, upon that ground—and upon that ground alone—(the libels being of a most discreditable character) the present application must be refused.

Mr Baron Huddleston concurred. The applicant, he said, has his remedy by action or indictment, and in either of those ways he can vindicate his character before a jury. He has had an opportunity, moreover, in making this application of publicly asserting on oath the imputations made upon him to be unfounded. But the present application is for the exercise of a jurisdiction which is of an extraordinary character, and is entirely in the discretion of the Court. As a general rule it is only exercised on behalf of persons who fill an official position, or occupy some post or office which gives the public an interest in the speedy vindication of their character—as a magistrate or a member of the House of Commons—for a libel respecting anything said or done by them in such character or capacity—or in the case of a private individual—where the imputation (as in the case of the *Whitehall Gazette*) is of a very grave character—in that case an imputation of murder. In such cases, in order that the imputation may not hang over the parties complaining, the Court exercises its extraordinary jurisdiction to afford a speedy remedy. But in this case, as the application could not be heard till November, the applicant could obtain a more speedy remedy in the ordinary course of law—as by indictment in the Central Criminal Court—which even if removed into this court would be triable (the court being free from arrears) before the criminal information, if granted in November, could come on to be tried. On that ground, therefore, I concur in refusing the application.

At the recent examination in Chemistry, held at the Royal School of Mines, Jernyn Street, Mr Francis Jewson, youngest son of the eminent musical professor, composer, and pianist, Mr Frederick Bowen Jewson, obtained a first class certificate.

## WORCESTER MUSICAL FESTIVAL.



*At the King and Beard.*

DISHLEY PETERS, SEN.—We must inquire into this.  
 DISHLEY PETERS, JUN.—The less said the better.  
 DISHLEY PETERS, SEN.—Why?  
 DISHLEY PETERS, JUN.—Ah! there's the point!  
 DISHLEY PETERS, SEN.—I thought so!  
 DISHLEY PETERS, JUN.—I shall go to Worcester.  
 DISHLEY PETERS, SEN.—I shall go to Norwich.  
 DISHLEY PETERS, JUN.—I shall also go to Norwich.  
 DISHLEY PETERS, SEN.—I shall also go to Worcester.  
 DISHLEY PETERS, SEN., and JUN. (*a due*).—Then we shall go to Worcester and Norwich and to Norwich and Worcester.

The arrangements being completed for the restoration of the Triennial Musical Festivals at Worcester, the issue of tickets commences to-day. The Festival takes place in the week commencing September 9th. The oratorios will be in the Cathedral as before, preceded by a short service of prayer, prescribed by the bishop of the diocese. Two church services are to be held at the opening and close of the Festival, free to the public. At the first Handel's "Dettingen *Te Deum*" will be performed, and the Bishop of Worcester will preach a sermon. At the last a new *Magnificat* and *Nunc Dimittis*, by the Rev Sir F. A. G. Ouseley, and a new anthem by Dr Stainer (specially written for this Festival), will be given. The order of the oratorios is as follows:—Tuesday evening, part of Haydn's *Creation*, Mozart's Requiem Mass (No. 15), and Mendelssohn's *Hymn of Praise*; Wednesday morning, Mendelssohn's *Elijah*; Thursday morning Dr Armes' oratorio, *Ezekiah*; Mendelssohn's anthem, "Hear my prayer," and Spohr's *Last Judgment*; Friday morning, Handel's *Messiah*. Two secular concerts, Wednesday and Thursday evenings, will be given at the College Hall. The corporations of Hereford and Gloucester join the Worcester corporation at the opening service.

*Dalmally, Aug. 1.*

*Clericus.*

## DEATH OF MR FREDERICK H. M. LEADER, C.E.

With sincere regret we announce the death of Mr Frederick H. W. Leader, C.E., son of Mr Frederick Leader, so well known and highly respected in the musical world, as one of the chief supports of Her Majesty's Theatre, and also as chairman of the Alhambra, &c. Mr F. W. Leader went out boating on the Thames, at Staines, on Sunday last. His body was found in the water, life being extinct, and it is supposed that he had a fit and fell out of the boat. He was in his 29th year, and all who knew him will deeply feel his loss.

## Some Masters from a Scandinavian Deep.



SHARPSHOOTER.—How about  
 Bach, Handel, Spohr, &c. (*pop!*)

Beethoven speaks to my soul when the sun in its Orient  
 glory  
 Spreads o'er the deep-heaving, murmuring ocean his garment  
 of flame;  
 Mozart when noon pours its gold, and the crystal surface of  
 waters  
 Mirrors the verdure-clad mountains, fathoms the all-circling  
 blue;  
 Haydn when peace-spreading evening purples the glimmering  
 landscape,  
 And the world's clamour and din give place to the converse  
 of soul;  
 Weber in spirit I hear, when at night from a bastion of  
 storm-clouds,  
 Arrowy lightnings quivering dart, flashing gloom into  
 day.  
 Rages the ocean with tempest, and heaves its billows to  
 heaven,  
 Grand o'er the surging sea roll Schumann's melodious  
 strains—  
 Scatters the tempest and glances the jocund moon through  
 the shadows.  
 Sprinkling the wave with her silver spray—it is Schubert I  
 hear—  
 Trembles my being with passion deep, and hopes long  
 deferred,  
 Pour bitter grief in my wound, Chopin bids my soul—suffer  
 more—  
 Then falls a whisper from heaven—'tis Mendelssohn's  
 beautiful lyre  
 Shedding its peace on my soul, and a prayer escapes to God's  
 throne.

(Translated for the Buffalo "Commercial," from the Swedish of  
 Hilma Berg, by the Rev. J. E. Lindholm.)



## OCCASIONAL NOTES.

THE marriage between Mr Ernest Gye (eldest son of Mr Frederick Gye, director of the Royal Italian Opera) and Mlle Emma La Jeunesse, the young and universally admired Canadian *prima donna*, whose *nom de guerre* is Albani, takes place on Tuesday. No one has more completely won the sympathies of the English public than this charming and accomplished lady. Much happiness to her and the husband of her choice!

MISS MINNIE HARK has gone to Lucerne, in Switzerland, and will pass her holiday at the hotel on the top of the Rigi (why not Pilatus?). She returns early in September for her English tour, after which she goes to America as one of Mr Mapleson's operatic company (with *Carmen* in her portmanteau?).

MR J. T. CARRODUS, our representative violinist, contemplates a professional tour in Germany. That he will obtain cordial recognition among our Teutonic musical brethren there can be no question. Such highly finished playing as his must find admirers wherever genuine art is understood and appreciated. Mr Carrodus, moreover, will introduce the Germans once again to a concerto or two by their own Molière, of whose admirable compositions (so difficult to execute) too little has recently been heard in the land of his birth.—*Graphic*.

## PROVINCIAL.

WORCESTER.—At the "singing contest" which took place in connection with the Worcestershire Union of Clubs and Institutes, the Kidderminster Workmen's Club, the Southport Literary Institute, and the Pershore Institute were the only competitors. The first prize was awarded to the Kidderminster choir, who were highly complimented by Lord Lyttleton and the examiner. Stourport took the second. The Kidderminster Club was represented by Messrs G. and F. Mountford, T. Lawley, Hibberd, and G. Hardiman.—*Berrow's Journal*.

## ROYAL ACADEMY OF MUSIC.

The annual distribution of prizes took place on Saturday, July 27, in the new concert-room of the Institution, previous to which the following selection of music was given, conducted by Mr Walter Macfarren:—

Anthem, "Praise the Lord" (Randegger)—organ accompaniment, Mr H. R. Ross; Organ Solo, "Con moto moderato," (en forme d'ouverture), in D minor (H. Smart)—Mr Charlton T. Speer; Madrigal, "Good night, good rest" (Walter Macfarren).

We subjoin the prize list. Mlle Albani presented the awards: Memorial Prizes.—The Lucas Silver Medal (from a design by T. Woolner, R.A., in memory of Charles Lucas, student, professor, conductor, and principal), for the composition of the 126th Psalm, for unaccompanied voices, in four parts, awarded to R. Harvey Löhr—Examiners, J. Stainer, Mus. D., Oxon., W. J. Westbrook, Mus. D., Cantab., and Sir G. J. Elvey, Mus. D., Oxon. (chairman). The Parepa-Rosa Gold Medal (in memory of Euphrosyne Parepa-Rosa, endowed by Carl Rosa, Esq.), for the singing of pieces selected by the committee, awarded to Ellen Orridge—Examiners, Wilbye Cooper, W. H. Cummings, Lewis Thomas, and Joseph Barnby (chairman). The Sterndale Bennett Prize (purse of 10 guineas, in memory of Professor Sir William Sterndale Bennett, Mus. D., M.A., D.C.L., student, professor, principal), for the playing of a pianoforte composition by Professor Sir William Sterndale Bennett, selected by the committee, awarded to Jessie Percival; Second Prize (purse of 5 guineas, presented by W. Dorrell, Esq.), awarded to Dinah Shapley—Examiners, J. F. Barnett, Henry Baumer, Oliver May, E. Silas, Lindsay Sloper, Charles E. Stephens, and W. Dorrell (chairman). The Llewellyn Thomas Gold Medal (endowed by Dr Llewellyn Thomas), for declamatory English singing, awarded to Leonora Braham—Examiners, W. H. Cummings, H. C. Deacon, and Chevalier Lemmens (chairman). The Christine Nilsson Prizes (purses of twenty and of ten guineas, presented by Mme Christine Nilsson), for the singing, respectively, of pieces selected by the committee, awarded to Annie Butterworth and Ellen Orridge—Examiners, Wilbye Cooper, W. H. Cummings, Lewis Thomas, and Joseph Barnby (chairman). The Heathcote Long Prize (purse of ten guineas, presented by Heathcote Long, Esq.), for the playing of pianoforte pieces selected by the committee, awarded to Percy Stranders—Examiners, J. F. Barnett, Henry Baumer, Oliver May, E. Silas, Lindsay Sloper, Charles E. Stephens, and W. Dorrell

(chairman). The Kelsall Prize (the last but one of five violins bequeathed in 1857 by the late C. Kelsall, Esq.), for the playing of a violin composition chosen by the committee, awarded to Frank Arnold—Examiners, A. Burnett, Victor Buziaud, Henry Holmes, J. Ludwig, and August Mann (chairman). Annual Prizes.—Principal Studies.—Female Department.—Certificates of Merit, awarded only to students who have previously received silver medals: Amy Aylward, Annie Butterworth, Ellen Orridge (singing); Alice Borton, Fanny Boxell, Alice Heathcote, Jessie Percival (pianoforte); Julia de Nolte (violin). Silver Medals, to those who have already received bronze medals: Ada Patterson, Clara Samuell (singing); Edith Goldsbro, Mary Lock, Dinah Shapley (pianoforte); Ellen Lindsay (organ). High Commendations, to those who have already received bronze medals: Amelia Featherby, Sarah Geary, Eliza Trowbridge (singing); Clara Cooper, Ethel Gregory (pianoforte). Bronze Medals: Sarah Ambler, Laura Bashford, Sarah Ducat, Margaret S. Jones, Eliza Thomas, Irene Ware (singing); R. Dunn, Margaret Gye, Amy Hare, Ada Hazard (pianoforte); Louisa Nunn (violin); Edith Brand (harp); Alice Heathcote (organ). High Commendations, to those who have not received medals: Kate Ashdown, Eliza Butler, Amy Gill, Kate Goodwin, Martha Harries, Elizabeth Löhlein, Sarah Phipps, Clara Rickards, Lucy Weyland (singing); Alexandra Ehrenberg, Lucy Ellam, Elizabeth Fitch, Emily Lawrence, Kate Robinson (pianoforte); Mary Hewitt (violin); Adelaide Arnold, M. E. Williams (harp). Second Studies.—High Commendations: Ethel Gregory (singing); Annie Abrahams, Ada Brand, Edith Brown, Sarah Ducat, Louisa Nunn, Ada Patterson, Frances Thomas (pianoforte)—Examiners, Singing—G. Benson, Mus. B., Cantab., F. R. Cox, Ettore Fiori, Cavalier P. Goldberg, A. Randegger, H. Regaldi, F. Walker, T. A. Wallworth, and Manuel Garcia (chairman); Pianoforte—H. R. Evers, Walter Fitton, W. H. Holmes, F. B. Jewson, S. Kemp, Harold Thomas, Frederick Westlake, F. Wingham, and Brinley Richards (chairman); Orchestral Instruments—H. W. Hill, F. Ralph, John Thomas, and P. Sainton (chairman); Organ—Sir J. Goss, Mus. D., Cantab., E. J. Hopkins, C. Steggall, Mus. D., Cantab., and the Principal. Harmony.—Certificates of Merit, awarded only to students who have previously received silver medals: George Hooper and H. Walsley Little, Mus. B., Oxon. Bronze Medals: Myles Birkett Foster, Walter J. Letts, and William G. Wood. High Commendation, to those who have not received medals: Cecile S. Hartog—Examiners.—H. C. Banister, H. C. Lunn, C. Steggall, Mus. D., Cantab., and the Principal. Male Department.—Certificate of Merit, awarded only to students who have previously received silver medals: Lindsay Deas (pianoforte). Silver Medals, to those who have already received bronze medals: Robert George, Arthur Jarratt, and Harry Seligmann (singing); Charles T. Corke and R. Harvey Löhr (pianoforte). High Commendations, to those who have already received bronze medals: James Ley (singing); Edwin Flavell (pianoforte); George Frederick Smith (organ). Bronze Medals: William H. Brereton, Alfred Greenwood, Joseph L. Hutchinson, George Taylor, Ferdinand Theiler, Sidney Tower (singing); Joseph Bates, Percy Stranders (pianoforte); Thomas Oldaker, John Payne (violin); Charles T. Corke, W. G. Wood (organ). High Commendations, to those who have not received medals: John Price (singing); Edwin Samson, F. Sewell Southgate, William G. Wood (pianoforte); Reginald Luke, James Ricketts (violin); Charlton T. Speer (organ). Prize Violin Bow (made and presented to the Institution by Mr James Tubbs, of Wardour Street), for violin playing: Frank Arnold. Second Studies.—High Commendations: James Partridge (singing); Ernest Ford (pianoforte); George Elliott (violoncello). Examiners, Singing—G. Benson, Mus. B., Cantab., F. R. Cox, Ettore Fiori, A. Randegger, A. Regaldi, and Manuel Garcia (chairman); Pianoforte—H. R. Evers, Walton Fitton, W. H. Holmes, F. B. Jewson, Harold Thomas, Frederick Westlake, and Brinley Richards (chairman); Orchestral Instruments—H. W. Hill, F. Ralph, J. Thomas, and P. Sainton (chairman); Organ—Sir J. Goss, Mus. D., Cantab., E. J. Hopkins, C. Steggall, Mus. D., Cantab., and Principal. Parepa-Rosa Scholar: Marian McKenzie. Sir John Goss Scholar: Ernest Ford. Lady Goldsmid Scholar: Beatrice Devenport. Professors' Scholars: William Sutton (violin) and Charles T. E. Catchpole (horn). Balfie Scholar: Percy Stranders. Novello Scholar: William Sewell. Thalberg Scholar: Alice Heathcote.

The proceedings terminated by the students singing the National Anthem.

GEORGE TOWN (Demerara).—Mr Edwin Rakes, the new organist for St Philip's Church, arrived this morning by the Nith, after a passage of nineteen days, from Dartmouth. The abilities of Mr Rakes are well spoken of by musical authorities in London.—*The Colonist*, July 5.

## SCRAPS FROM PARIS.

(Correspondence.)

At the Grand Opera the same works, *La Favorite* and *Sylvia*; *Le Roi de Lahore*, and the *Prophète*, keep possession of the bills. *Sylvia*, however, must be withdrawn soon, as Mlle Sangalli is about to take her annual holiday at Aix-les-Bains. On her return she will re-appear in *La Source*, and subsequently in *Jedda*, the new ballet by MM. Gille and Mortier. In consequence of ill health, M. Victor Massé has resigned the post of chorus-master, and retired on his pension. M. Stéphanne, a tenor, from the Salle Favart, makes his appearance ere long at this theatre in *Faust* and *Les Huguenots*. In virtue of his privilege as manager of the Grand Opera, M. Halanzier has formally opposed the project entertained by M. Roumégoux, formerly manager of the Bordeaux Theatre, and of M. Hollacher, manager of the Belleville Theatre, of giving a series of lyric performances at the last-named place of amusement.—Two new comers have made their appearance at the Opéra-Comique in *Les Mosquetaires de la Reine*: M<sup>me</sup> Dumas-Perretti, as Berthe de Simiane, and M. Choppin, from Toulouse, as the Capitaine Rolland. The lady was successful, the gentleman was nervous. *Psyché* has for the present run its course. Eros, M<sup>me</sup> Engally, has left for Russia. *Psyché*, M<sup>lle</sup> Heilbron, has requested M. Escudier to allow her a fortnight's rest previously to her beginning the rehearsals of *Les Amants de Vérone*. Three members of the Italian Opera company, Covent Garden, namely: Mad Scalchi, M<sup>lle</sup> de Belocca, and Sig Tagliafico, attended a recent performance of M. Ambroise Thomas's work, Signor Tagliafico busily taking notes.—In the struggle between the intense heat and *Reine Indigo*, the latter succumbed, and the season at the Bouffes Parisiens was brought to an unexpected termination. The theatre will re-open on the 15th inst., with the first performance of a buffo opera, *Le Pont d'Avignon*, words by M. Armand Liorat, music by M. Charles Grisart. In the interval various improvements will be effected in the front of the house.—M. Léo Delibes is appointed by the Minister of Fine Arts to the seat left vacant in the Deliberative Committee of the Théâtre-Lyrique by the death of M. François Bazin.—A body of Students from Upsala and Christiana gave a vocal concert last Saturday at the Trocadéro.—In return for various pieces composed by him for the bands of the Spanish army, M. Henri d'Aubel has had the order of Charles III. conferred on him.—The Academy of Fine Arts has unanimously awarded to the architect of the Trocadéro Palace the Prix Bordin.

## THE LONDON ACADEMY OF MUSIC.

(From the "Echo," July 27.)

M<sup>lle</sup> Albani's visit last Saturday to St George's Hall, in order to present the awards to those professional students of the London Academy of Music who distinguished themselves at the late competitive examinations, was one of those graceful acts which have only to be mentioned to be appreciated. A considerable number of the 360 pupils who are pursuing their studies at the institution were present on the occasion, and as those whose talents are best known approached the dais upon which M<sup>lle</sup> Albani stood, they were warmly applauded by their numerous friends. Especial notice was taken of Miss Elène Webster, Miss Marchant, and Miss Rosa Leo (vocalists); of Miss Chaplin, Miss Louis, Miss Greenhop, Miss Berry-Yelf, and Miss Okey (pianists); of Miss Perkins (violinist); and of Miss Armstrong and Miss Wilden (harmonists); whilst Mr G. F. Gear, who presented himself to receive the large medal conferred by the "Society for the Encouragement of the Fine Arts," was flatteringly recognized, as was also Mr Gough (violinist), Mr C. Cortie (violinist), and Mr Bromell (harmonist). The prizes consisted of gold and silver medals, and the Gresham Professor (Dr Wylde, who is also Principal of the Academy), in his opening address, remarked that these, though elegant in form and artistic in design, derive their real value from that which they represent, which was something money could not purchase nor favour procure—that, in fact, the medals were honourable monuments of early success in various branches of the musical art. M<sup>lle</sup> Albani's gracious manner and encouraging remarks whilst presenting the awards were highly appreciated, and when Dr Wylde, at the close of the ceremony, alluded to M<sup>lle</sup> Albani as illustrative of what an artist might become, and as an example of what an artist should be both in private and public life, the audience rose en masse and enthusiastically cheered the gifted *prima donna*.

The concert of vocal and instrumental music which opened the proceedings of the evening was sustained by most of the medallists whose names have been mentioned, and also by Miss Holman, who distinguished herself by playing two movements—Hiller's Pianoforte Concerto in F Sharp Minor. A cadenza composed by Mr C. Trew, and introduced and brilliantly played by him in Mozart's Coronation Concerto, was a masterly and effective composition. The vocalists were Miss Marchant—whose singing of Meyerbeer's "Nobil Signor" was much admired—Miss Fusselle, Miss Maclean, Miss Prat, Miss Dicksee, and Mr. Hailes.

After the concert, Suppé's operetta, *Die schöne Galathé* was given, under the able direction of Signor Gustave Garcia. The characters were sustained by Miss Elène Webster, Miss Rosa Leo, Mr. Randal, and Mr. F. Thomas. The fine voice and admirable vocalization of Miss Elène Webster created quite a sensation, and, on the conclusion of the performance, M<sup>lle</sup> Albani sent for the young artist and warmly congratulated her on the prospects of her professional career. Miss Rosa Leo proved herself a promising dramatic vocalist; Mr Randal showed progress in his art; and Mr F. Thomas gained much applause for his good singing and acting. The principal violin was the popular Herr Pollitzer. Mr C. Trew presided at the harmonium, and Miss Chaplin and Mr Marlois were the accompanists.

## THE DREAM OF THE ROSE.\*

A sweet Rose one June morning all trembling awoke,  
With the tears of the night gleaming still on her cheek;  
And as kiss of the sun sleep's enchainning spell broke,  
The warmth of that kiss won the blossom to speak.

"Oh! I've dreamt such fair things 'mid the hush of the night,  
As the wind with its soft, lulling murmurs swept by,  
While my heart lay enclasp'd in the pure, wondrous light  
Of a star that bent o'er me with tremulous sigh.

"In its lustre enshrouded, I clung to its breast,  
All my crimson face flush'd with an infinite joy,  
While it told me of shadowless bliss, and—ah, best!  
Of a love that would never know change or alloy.

"Bright flower of the earth, let thy heart rest on mine,  
As I bend from my heaven o'er thy beautiful life;  
There are storms, there is death, in that fair home of thine,  
But in mine are nor partings, nor sorrows, nor strife.

"It is hard to press upward, held back as thou art,  
While the sighs of thy best-lov'd float round thee, replete  
With the passionate sweetness that chaineth thine heart,  
As they breathe all their tenderness forth at thy feet.

"Yet the deepest vow utter'd by lips of a flower  
Will be cancell'd by Time—is oft lost in mid air—  
Unless crown'd with my lustres and blest with my power:  
Love is only eternal when hallowed by prayer.

"Come, fair Rose, then in spirit, and nestle thee here,  
In the arms that will guard, on the heart that is true!  
O trust me thro' all—not one doubt have or fear.  
Sun! my love was the star's from that hour I knew!

"Thy kiss hath had power all my thoughts to enfold,  
And the breath of my worshippers was a bright spell;  
But I've gazed into lustres more pure than thy gold,  
And the star holds my soul! Sun, for ever farewell!"

Ah! may it not be that the dream of the Rose  
Was but sweep of an angel's wing over a heart?  
That the star whose sweet gaze such deep bliss could disclose,  
Whose whispers such exquisite trust could impart,  
Was the guardian allotted to guide and to keep  
The soul while it wrestles with pain and with sin—  
Its regis in conflict, its watcher in sleep—  
Thro' whose power it the victory eternal shall win?

\* Copyright.

A SOLDIER'S DAUGHTER.

MADRID.—Hilarion Eslava, musicologist, composer, and conductor, died recently, aged seventy. During a long period he was director of the Conservatory, and the majority of living Spanish composers were formed by his lessons. He wrote few operas but a great deal of sacred music. The publication entitled *Lira sacro-hispana*, containing a large number of religious compositions by old Spanish musicians, reflects credit on his knowledge and critical powers. His didactic works, all of which have not been published, were highly esteemed. For two years he edited *La Gaceta musical de Madrid*.

## WAIFS.

Signor Faccio, the Milan conductor, is at Trieste.

Signor Usiglio is at Milan—(For those it may concern).

There is to be Italian opera next season at Bucharest.

Signor Gustave Garcia is in Paris, for the Exhibition.

Mr W. Dorrell has gone to Sussex to pass the vacation.

It is reported that Gilmore's band will soon be disbanded.

A new circus, called *La Delizia*, has been opened at Florence.

Signor Arditì will be Mr Mapleson's conductor in New York.

The Società Musicale Romana are studying Spontini's *Vestale*.

Mdlle Emma Wiziack has returned to Europe, and is now in Milan.

Verdi recently paid his respects to the King and Queen of Italy at Turin.

A new musical and theatrical paper, *La Lanterna*, is announced at Milan.

Signor Balbis will be manager of the Teatro Vittorio Emanuele, Turin, next season.

The Boston (U.S.) Handel and Haydn Society propose giving five concerts next season.

Jules de Swert's opera, *Die Albigenser*, will be produced next season at Wiesbaden.

Herr Franz Diener, of the Theatre Royal, Dresden, is engaged to Mdlle von Schönberg.

Mr and Mrs O'Leary have left London for a tour through the English Lake district.

Mdme Etelka Gerster, with her husband, Signor Gardini, have left for the Continent.

Signor Tamberlik sang Stradella's "Prayer" at the obsequies of Queen Mercedes in Madrid.

On their way home, the Turin Orchestra, under Signor Pedrotti, gave two concerts at Lyons.

Miss Lisa Walton, the clever young pupil of Signor Gustave Garcia, is on a visit to Italy.

The *Mondo Artistico* published in a recent number the portrait of M. Massenet, composer of *Le Roi de Lahore*.

Signor Platania, Director of the College, Palermo, will probably fill the same place at the Conservatory, Naples.

The Italian operatic company at Buenos Ayres left the Teatro Colon, at the close of the season, for Rio Janeiro.

A new opera, *Der Flüchtling*, by Herr Ed. Kretschmer, will be produced next season at several theatres in Germany.

Mdme Musard, widow of the celebrated conductor, died, a short time since, aged eighty-three, at Sainte-Périne d'Auteuil.

A grand Musical Festival, attended by the King and Queen of the Belgians, will be held at Bruges on the 19th and 20th inst.

Mdlle Emilia Chioni (remembered at Her Majesty's Theatre last year) is at Geneva. She will sing in the autumn at Prague.

The Stadttheater, Frankfurt-on-the-Maine, will inaugurate the coming season with a new opera, *Robin Hood*, by Herr Dietrich.

Mdlle Marianne Erl, a daughter of the late Imperial Chapel-master, Joseph Erl, of Vienna, is singing at Kroll's Theatre, Berlin.

A joint-stock society, represented by Signor Mancinelli, will open the Pagliano, Florence, in the autumn, with the *Salvator Rosa* of Gomez.

The orchestras of the Royal Operahouse, Berlin, and of the Stadttheater, Cologne, are being lowered in imitation of the orchestra at Bayreuth.

The daughter of the Imperial Austrian *Capellmeister*, Herr Proch, has left the lyric stage, and is engaged to Herr Helffrich, pianoforte maker, Brunswick.

Herr Julius Liebau, ex-pupil of the Vienna Conservatory, has appeared with marked success at Leipsic as Count Liebenau in Lortzing's *Waffenschmidt*.

Mr Ashdown, of the firm of Ashdown & Parry, has gone to Iceland. We have not heard whether it is the intention of that energetic firm to open a branch establishment there.

The "Wauxhall" concerts at Naples have proved an utter failure. No fewer than thirteen theatres in this fairest of Italian cities are closed in consequence of the intolerable heat.

In consequence of his work on Old Church-Modes, and of some lectures delivered in Moscow on the same subject, Herr von Arnold has been elected active member of the Moscow Society for Ancient Russian Art.

Mdlle Litta, who made a successful *début* at the Théâtre-Italien, and since then has been singing at the Théâtre-Imperial, Vienna, is reported to be engaged by Mr Max Strakosch for America, and that she is to receive £4,000 for the season.

A new cantata, *The Exiles of Palestine*, music by Mr J. H. Callcott, libretto (founded on a well-known subject in the early history of England) by Mr Wellington Guernsey, is shortly to be produced at one of the provincial festivals.

It is dangerous to ask many questions. A gentleman complimented a lady by telling her she had one of the best voices in the world. The lady, however, was not satisfied, and, hoping for farther praise, asked, "Why do you say so?"—to which the reply was: "Because, Madam, if it were not such a voice, it would have been worn out long since."

Mr and Mrs Wallworth are taking a holiday at Great Malvern. On the announcement of their arrival last year *The Illustrations Malvern News* wrote:—"Who are they? We wait for the *Musical World* to tell us, and meantime accord them a hearty welcome."—We hope our distinguished contemporary—now doubtless, informed of the professional *locus standi* of Mr and Mrs Wallworth, will again accord to them a brotherly greeting. Mr Mellor may be found at the Bellevue, and Admiral Wink still hoves on the off-side of the North Hill.

An action for libel brought by Mr A. Ramaden, music-seller, against Mr F. R. Spark, proprietor of the *Leeds Express*, was tried at the Leeds assizes yesterday. In February last the plaintiff advertised a concert at which Mr ——— was announced to be present, and posted placards in the town stating that Mr ——— had arrived. At the concert Mr ——— did not appear, and, as it appeared that he had never been in the town, a writer in the defendant's paper criticised the plaintiff's conduct. The plaintiff alleged that in consequence of this article he had suffered in his reputation as a concert promoter, and laid his damages at £500. The placards, it was stated, had been posted by a mistake. The jury returned a verdict for the plaintiff, with 40s. damages.

The good old provincial school of actors and managers appears to be dying out. But amongst them all none deserves more respect or regret than Mr James Henry Chute, of the Bath and Bristol Circuit, who died last week at the age of sixty-nine. Mr Chute, whom we had the pleasure of knowing personally, was one of the few experienced, competent, liberal, and judicious directors who make themselves and their art respected. He began his career early, and was the comrade of the late Mr Compton in York. He was for a long while in Scotland and Ireland, and in 1841 joined the Bristol Company and met his future wife, Miss Macready, the sister of the great tragedian. They ran away together, but Mrs Macready seeing what a good fellow, handsome fellow, and clever actor Mr Chute was, freely forgave them. Mr Chute helped Mrs Macready in managing the theatre, and at her death became sole manager of the old, and afterwards of the new, theatre. In Bristol and Bath he was invariably liked and admired both as actor and gentleman, and his fine old face will be sorely missed by many London stars.—*Hornet*.

KLAGENFURT.—A Herbeck monument, erected by the members of the Vocal Association for Male Voices, was unveiled on the 20th July. It is of Krosthal marble, and will eventually be adorned with a bronze medallion of the deceased musician. At present a photograph on porcelain does duty for the medallion.

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